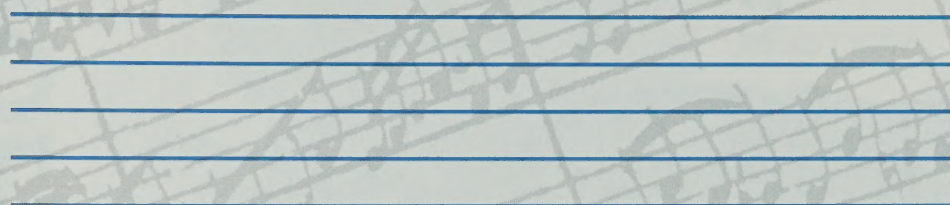




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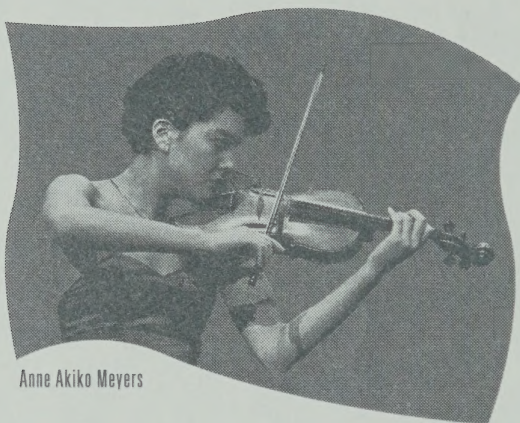
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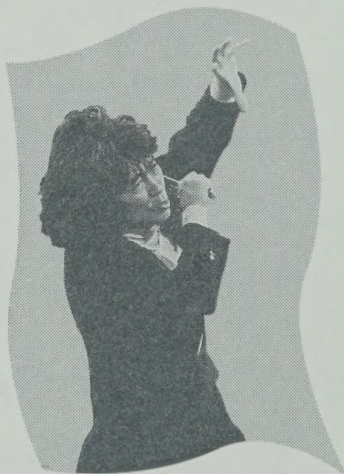
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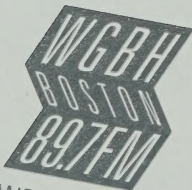
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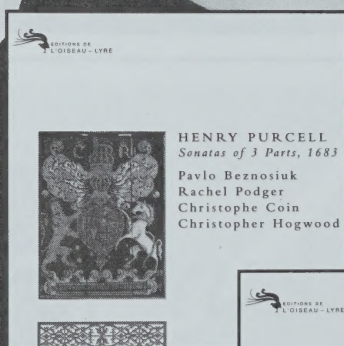
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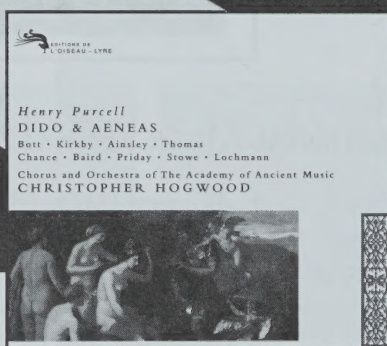
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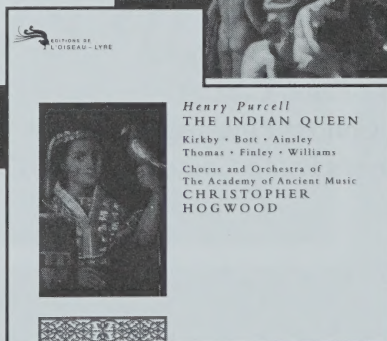


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Handel & Haydn Society
Christopher Hogwood, Artistic Director
1995-1996 Season

Friday, February 2, 1996 at 8:00 p.m.
Sunday, February 4 at 3:00 p.m.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Eric Hoeprich, Basset Clarinet

Overture to *La clemenza di Tito*, K. 621 [1791]

Wolfgang Amadè Mozart
(1756-1791)

Clarinet Concerto in A Major, K. 622 [1791]

Allegro

Adagio

Rondo-Allegro

Wolfgang Amadè Mozart

— INTERMISSION —

March for the Royal Society of Musicians, HOB.VIII:3BIS [1792]

Franz Joseph Haydn
(1732-1809)

Symphony No. 103 in E-Flat Major, HOB.I:103, "Drumroll" [1795]

Adagio-Allegro con spirito

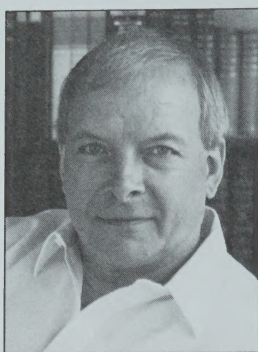
Andante più tosto Allegretto

Menuet

Finale-Allegro con spirito

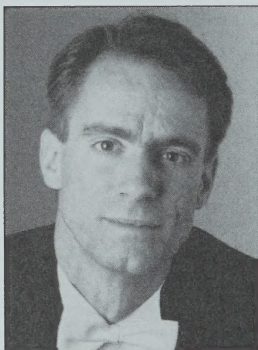
Franz Joseph Haydn

CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is an internationally-recognized pioneer in historically-informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H's Artistic Director, Mr. Hogwood is Principal Guest Conductor of The Saint Paul Chamber Orchestra, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera throughout the world and on recordings, and is a regular guest conductor of the Australian Opera. Mr. Hogwood enjoys a fine reputation as a harpsichordist and clavichord player and is a highly successful recording artist for London Records/L'Oiseau-Lyre. He has also made his mark in the fields of television and video as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel. Christopher Hogwood was made a Commander of the British Empire by Queen Elizabeth in 1989.

ERIC HOEPRICH, BASSET CLARINET



Eric Hoeplich studied at Harvard University and the Royal Conservatory of Music in The Hague. In addition to teaching at the Royal Conservatory, he is principal clarinet for both H&H and the Orchestra of the 18th Century, and appears often as a soloist around the world. He has performed and recorded with such organizations as The Academy of Ancient Music, Musica Antiqua Koln, Tafelmusik, London Classical Players, and Philharmonia Baroque Orchestra, as well as with several modern chamber orchestras. The labels on which Mr. Hoeplich has recorded include EMI, Harmonia Mundi, London Records/L'Oiseau-Lyre, and several others. Eric Hoeplich's interest in antique instruments has led him to amass a collection of eighteenth and nineteenth-century clarinets which he often uses in performance. When it is not possible to use one of his antique clarinets, he plays on replicas that he makes himself. One such replica is the first ever made of the basset clarinet used by Anton Stadler. Mozart composed Clarinet Quintet, K. 581 and Clarinet Concerto, K. 622, specifically for Stadler and his special clarinet; Mr. Hoeplich's recording of the latter work received wide critical acclaim. He has also published several articles, and lectured extensively on the historical clarinet.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is an American leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B-Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts. The 1995-96 season features a collaboration with choreographer Mark Morris and the Mark Morris Dance Group on a new, fully staged production of Gluck's opera *Orfeo ed Euridice*.

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CLASSICAL MASTERS

Steven Ledbetter

ON LATE WORKS

The great German musicologist Alfred Einstein once wrote an essay entitled "Opus Ultimum," in which he tried to compare similar significant features that may have been found in those musical works that happened to be the last composed by the major composers. Of course, these "last works" were composed at drastically different ages. Juan Arriaga, the brilliantly talented Spanish contemporary of Beethoven, died at the age of twenty-one, having produced a worthy symphony and three fine string quartets. What would he have accomplished if he had lived even as long as Schubert or Mozart? An astonishing number of composers (including Mendelssohn, Berlioz, Mussorgsky, Schumann, and many others) died during the "deadline decade" most often connected with mid-life crises—the years between thirty-five and forty-five. Other composers (including Rameau, Haydn, Verdi, Janáček then, and George Perle and Sir Michael Tippett happily still today) composed fruitfully and with great imagination through their seventies and into their eighties or beyond.

Even when not dealing with *last* works, but simply the *late* works output by different composers, we have to face the fact that some works are later than others. The two Wolfgang Amadè Mozart scores performed here were written when the composer was thirty-four and thirty-five; he did not live to see the age of thirty-six. On the other hand, the two Franz Joseph Haydn scores were composed when he was in his early sixties; he survived to be seventy-seven. Is there anything that these late works have in common? Certainly, in this case, we have supreme mastery of musical technique, but there is also—perhaps a side effect of both their close friendship, and the current "state of music" in Vienna and elsewhere—a directness to their music that appealed to the broadest audience possible. Never before and never again would the most advanced music of a given time appeal to a broad general public. The surface simplicity of their melodic and harmonic styles, which made their works pleasant listening for the untutored ear, concealed

a structural imagination and a degree of large-scale organization that have kept them as permanent marvels to musicians of even the most advanced attainments.

THE CLEMENZA OVERTURE

Mozart's final opera, *La clemenza di Tito*, K. 621 ("The Clemency of Titus"), was composed in terrific haste in order to be performed at the coronation of Emperor Leopold II as King of Bohemia. Appropriate to the event, Mozart chose a reworked version of an old Metastasio libretto about the nobility and generosity of the Roman emperor Titus (39-81), showing him renouncing a chosen bride when he learns that she is already promised and tearing up death sentences he has already signed—clearly a lesson in royal decorum. The opening night audience was a purely political one that failed to appreciate Mozart's music, thus generating the continuing notion that *La clemenza di Tito* was a failure, but once the coronation was over and the music-loving (and Mozart-loving) citizens of Prague could attend, the opera was much more successful. Nevertheless, for nearly two centuries, *La clemenza di Tito* was rarely heard, the victim of received notions about its supposed low level of inspiration and outmoded *opera seria* conventions. Recent revivals have demonstrated the fallacy of the older view, justifying the admiration for the opera expressed by such literary lights as Goethe, Stendahl, Shelley, and Mörike. Even when the opera as a whole was in the shadows, the overture was performed and appreciated for its grandeur and fiery spirit.

MOZART'S SERAPHIC CONCERTO

For much of the last century and a half, Mozart was viewed as a Dresden china doll, hardly human at all—touched with a divine spark that allowed him to churn out one perfect masterpiece after another, but untouched by the normal hurly-burly of the world. (In recent decades the tendency has, naturally enough for these tabloid times, gone far in the opposite direction, producing a counter-image that is equally unreliable). If a

composer's works truly reflect his character and state of mind, the music that Mozart composed in the last year or so of his life plays into the first image. Scarcely any composition is more serenely beautiful than his final instrumental work, Clarinet Concerto in A Major, K. 622, composed for the great instrumentalist Anton Stadler (1753-1812), whose abilities had previously inspired Mozart to write Clarinet Quintet, K. 581, and wonderful solos for the instrument in *La clemenza di Tito*.

Stadler played this concerto on a specially constructed instrument that had four additional semi-tones below the bottom note of the soprano clarinet in A. This special instrument is now often referred to as a "basset clarinet" to distinguish it from the standard instrument. Since the basset clarinet became obsolete in short order, the music that Mozart wrote for it—which fit like a glove—needed to be adjusted for performances with the standard clarinet. Mozart's own manuscript is lost, so the only source we have for playing this music is early printed editions from approximately ten years after the composition of the concerto and Mozart's death, but these have been adjusted for the standard clarinet. The present performance, however, will use a replica of Stadler's own instrument, allowing the soloist to carry Mozart's descending lines all the way down to their natural terminus without awkward leaps into an upper octave to finish the line; both the "traditional" version, as published circa 1801, and the reconstructed and presumed "original" version of the concerto appear in Franz Giegling's edition of the *Neue Mozart Ausgabe*.

Mozart left oboes out of his orchestra so that their penetrating sound would not affect the wonderfully liquid color of the remaining instruments, especially the solo clarinet. The first movement is spacious and open in its feel, yet is

filled with elements that provide tightness and cohesion to the structure. In particular, a number of passages are carried on by canonic imitation so that the solo instrument and the orchestra are always sharing a part in the same story, rather than competing in different musical worlds (as may happen in a virtuosic work). For all the tranquility of feeling, there is also a distinct poignancy to this music, which moves regularly into minor keys

that temporarily darken the landscape until the compact reworking of materials in the recapitulation returns us to normality.

Adagio is a marking that Mozart reserves for some of his most deeply felt music, and this slow movement, which projects an utter serenity, unfolds in the greatest simplicity. On the other hand, the final rondo—while based on those whistleable tunes that constitute most rondos—is filled with tricky touches, including a play of phrase rhythms that keeps the movement from ever becoming predictable. In

the midst of all this calm good cheer, an episode that brings the activity to a sudden stop—as if in self-doubt—is one of the most poignant touches in all of Mozart's concertos and leaves its wistful touch on the finale, even through its energetic close.

A RECYCLED MARCH

We do not normally associate Haydn with the composition of marches the way we do say, an English composer like Elgar or Walton, who had ceremonial reasons for composing large formal processional works. When we learn that Haydn composed a number of substantial marches, it should come as no surprise that he did so in England, where the very air seems sometimes filled with pomp and circumstance. His very best march actually exists in two forms, both composed



*Basset Clarinet, built by Eric Hoeprich
after Anton Stadler's model*

in 1792. The first, for wind band, is known as the *March for the Prince of Wales*, which is marked by some lovely low passages for clarinet. Then, when time was short and he needed a march for the Royal Society of Musicians, he converted it into an orchestral work by simply adding some more instruments. He laid out the score for full orchestra and had a copyist write in the existing parts for the wind band. Haydn then added the new parts (flutes and strings), and canceled the one line that would have been needed for a wind band, but not for an orchestra—the nearly obsolete serpent. Quick work, to be sure, but a splendid march.

THE “DRUMROLL” SYMPHONY

One morning in 1790, a visitor appeared at Haydn's home and announced “I am Salomon from London and have come to fetch you.” Salomon was a violinist and impresario who ran a concert series in London, then, possibly, the concert capital of Europe. He was on a recruiting tour of the continent when he heard that Haydn's long-time employer Prince Nikolaus Esterházy had died, thus presumably freeing Haydn from the necessity of remaining near Vienna. Salomon quickly went to Vienna and made the great composer an offer that was hard to resist. Haydn accepted, and his two extended English visits (one starting in January 1791, and the second ending in August 1795) brought him acclaim as the greatest living composer and a substantial measure of wealth. Haydn's last twelve symphonies were composed for performance on his London visits; they have long been the most famous and best-loved of his voluminous output. As each was premiered, the reviewers expressed their continuing astonishment that Haydn had topped himself yet again, noting that his music was both “pleasing” and “scientific.” These terms described the composer's unique accomplishment of writing music that is immediately accessible, yet at the same time structurally significant with a fully refined technique.

Symphony No. 103 in E-flat Major, “Drumroll,” was first performed in London on March 2, 1795. The reviewer for the *Morning Chronicle* noted that “it had continuous strokes of genius, both in air and harmony.” The writer went on to say, “The Introduction excited the deepest attention.” This was, no doubt, because

of its surprising beginning—an unaccompanied roll on the timpani, and this at a time when percussion was used almost solely for reinforcement, not as a sound color in its own right. (Haydn did not, by the way, mark a dynamic for this drumroll, and many conductors have preferred to offer it as a mysteriously distant sound, but Haydn *did* mark it “Solo” and “Intrada” | “entrée,” as marking the arrival of a significant character on stage in the theater, which suggests a rather more assertive beginning). The tune that follows in the slow introduction is unharmonized for its first four measures. To the listener hearing the symphony for the first time, it could prefigure a piece in E-flat major or C minor. It may seem a very small point—particularly since this ambivalence is soon happily resolved at the cheerful beginning of the 6/8 Allegro—but of such tiny touches are the edifice of high Classical style built. Haydn dramatically recalls it just before the recapitulation, an original gesture that must have astonished his first audience.

The second movement is a double set of variations on two related themes, one in C minor, the other in C major, which continues, in a slightly different manner, the first movement's discussion of major versus minor. Haydn himself seems to have altered both melodies (which may have been folk tunes) by adding the F-sharp that so strikingly characterizes them and makes them still more closely related. This movement was so well liked at the premiere that the audience demanded an encore.

In different ways the minuet and trio suggest folk dances, though it is not folk dance converted to high art, with unusually wide-ranging harmonies in a short space. The minuet proper is marked by a crisp “Scotch snap” rhythm, but the trio is full of relaxed rustic charm. The finale is one of Haydn's greatest achievements, seemingly direct and simple, built on a horn call figure over which a folk-like tune appears. Haydn's simplest ideas lead to the most extraordinary consequences—witty shifts of rhythm, cheerful banter, surprising harmonic developments, finally closing in a blaze of glory. ■

—Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Orfeo ed Euridice

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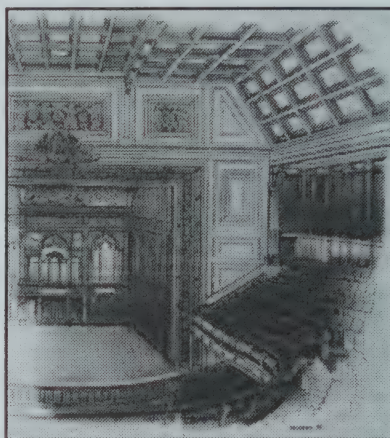
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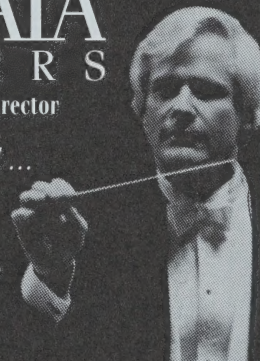
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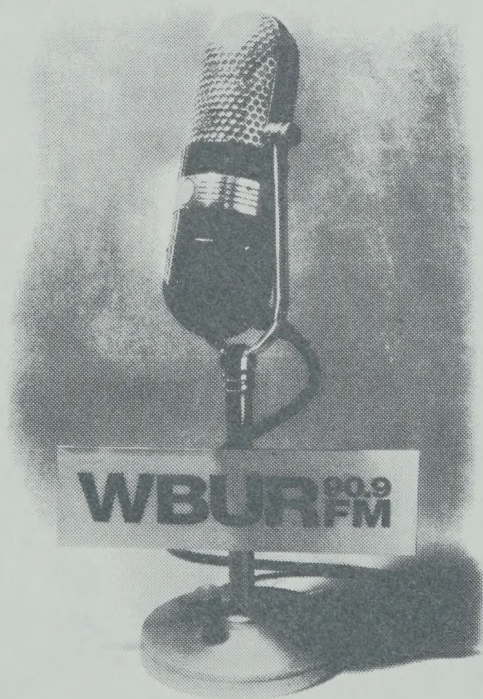
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